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Music Department

# SPECIAL EDITION

OF THE

## Best Songs of the Great Composers

Prepared with Easy Accompaniments and in Medium Vocal Compass, together with  
a singable adaptation of Words, by

### Frederic W. Root.



*NOTE.*—This edition is designed to bring within the average capabilities of Singers, songs of the greatest value, which, in their original form, are not available because of their too difficult accompaniments, or too extended compass, or awkward setting of words, or faulty printing. The songs of this collection, therefore, are all transposed, or selected, to be within medium compass, the melodies remaining unaltered; most of them lie between C (first line below) and E (fourth space), and none run higher than F (fifth line). The accompaniments are simplified as much as possible and yet retain the characteristics of the originals, and in the other respects they are prepared with unusual care. The original, unaltered editions of these songs can be obtained of the publishers. Where this edition is desired it should be described as Root's Special Edition.



- |  |   |
|--|---|
| 1 HARK! HARK! THE LARK, . . . . . Schubert 3           | 2 LOV'ST THOU FOR BEAUTY, . . . . . Schumann 2½ |
| 3 SONG OF SPRING, . . . . . Mendelssohn 3½             | 4 THY BLUE EYES, . . . . . Lassen 2½            |
| 5 AVE MARIA, . . . . . Bach-Gounod 3                   | 6 THE DREAM, . . . . . Rubinstein 3             |
| 7 O, PRESS THY CHEEK TO MINE, . . . . . Jensen 2½      | 8 MORNING SONG, . . . . . Rubinstein 3          |
| 9 MARIE, . . . . . Jensen 1½                           | 10 SPRING TIME, . . . . . Becker 3½             |
| 11 THE LOST CHORD, . . . . . Sullivan 3½               | 12 THOU'RT LIKE A LOVELY FLOWER, Rubinstein 2½  |
| 13 THERE IS A GREEN HILL FAR AWAY, . . . . . Gounod 3½ | 14 IN MY GARDEN, . . . . . Schumann 3           |
| 15 MY HEART EVER FAITHFUL, . . . . . Bach 3½           | 16 WITHIN THE TOMB, . . . . . Beethoven 3       |
| 17 WEEPING FOREVER (Lascia Che'o Pianga), Handel 3     | 18 GOOD MORNING, . . . . . Grieg 3              |
| 19 IN DREAMS I'VE HEARD THE ANGELS, Faure 3½           | 20 O, STAR OF EVE, . . . . . Wagner 3           |

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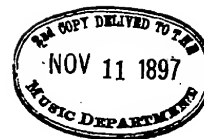
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1ST. COPY.

**VIOLIN & PIANO**  
**CHOICE PIECES**  
Arranged by  
**HENRI ERNST.**

Traumerei	Schumann 4	Night Song	Jean Vogt 4
Serenade	Haydn 4	Rondo (in G)	Beethoven 7 1/2
Mennetto	Mozart 4	Notturmo & Intermezzo	Mendelssohn 4
Romance (L'Eclair)	Halevy 4	La Priere	Ernst 4
Harp-Sounds	Jungmann 5	Serenade	Tittl 4

Boston, **WHITE & GOULLAUD** 86 Tremont St.

Entered according to act of Congress in 1874 by Henri Ernst in the Clerk's Office of the Dist. Court of Mass.

H. Greene, Eng.

# LA PRIÈRE.

(for Violin & Piano.)

HENRI ERNST.

Andante religioso.

VIOLIN.

Andante religioso.

PIANO.

*p*

*mf*

Cantabile.

*p*

*fz*

45

Entered according to act of Congress, in the year 1871, by White & Goulland, in the office of the Librarian of Congress, at Washington.

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First system of musical notation. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. It contains a melodic line starting on a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The lower staff begins with a bass clef and a piano (*p*) dynamic marking. It contains a complex accompaniment with many beamed sixteenth and thirty-second notes. A mezzo-forte (*mf*) dynamic marking appears in the middle of the system.



Second system of musical notation. The upper staff continues the melodic line with a mezzo-forte (*mf*) dynamic marking. The lower staff features a very loud (*f*) dynamic marking in the beginning, followed by a mezzo-forte (*mf*) marking. The accompaniment is highly rhythmic with many beamed notes.



Third system of musical notation. The upper staff has a melodic line with some rests. The lower staff has a mezzo-forte (*mf*) dynamic marking in the beginning, followed by a piano (*p*) marking. The accompaniment continues with complex rhythmic patterns.



Fourth system of musical notation. The upper staff has a melodic line with a tempo change marking *a tempo.* The lower staff begins with a piano (*p*) dynamic marking, followed by a marking *colla parte.* and another *a tempo.* marking. The accompaniment is complex and rhythmic.

rit. 3

First system of a musical score. The upper staff features a melodic line with a trill and a triplet ending, marked with a 'rit.' (ritardando) and the number '3'. The lower staff provides harmonic accompaniment with chords and moving lines, also marked with a 'rit.'.

a tempo. rall.<sup>o</sup>

*p* a tempo. *fz* *f* rall.<sup>o</sup>

Second system of the musical score. The upper staff continues the melodic line with a 'rall.<sup>o</sup>' (rallentando) marking. The lower staff includes dynamic markings: *p* (piano), *a tempo.*, *fz* (forzando), *f* (forte), and *rall.<sup>o</sup>*.

a tempo. *p* *sf* *p*

Third system of the musical score. The upper staff features a melodic line with a trill, marked with *a tempo.*, *p* (piano), and *sf* (sforzando). The lower staff includes dynamic markings: *a tempo.*, *p* (piano), and *p* (piano).

Cadenza ad lib: *p* pizz. arco. *pp*

*p* *rall.<sup>o</sup>* *p* *pp*

Fourth system of the musical score, concluding with a cadenza. The upper staff is marked 'Cadenza ad lib:' and includes dynamics *p* (piano), *pizz.* (pizzicato), *arco.* (arco), and *pp* (pianissimo). The lower staff includes dynamics *p* (piano), *rall.<sup>o</sup>* (rallentando), *p* (piano), and *pp* (pianissimo). The system ends with a double bar line and the word 'coda' written vertically.

# LA PRIÈRE.

(for Violin & Piano.)

HENRI ERNST.

## VIOLIN.

Andante religioso.

8 *p*

*mf* 4

*p* 4

*a tempo.* *rit.* *a tempo.*

*rall.*

*Cadenza ad lib.* *pizz.* *arco.* *p* *pp*

45